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LIVERPOOL ART CLUB.

CATALOGUE

OF

LOAN COLLECTION OF FANS.

EXHIBITED AT THE

CLUB HOUSE, SUGNALL STREET, MYRTLE STREET,

1877.

PRINTED BY D. MARPLES & CO., LIMITED.

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EXHIBITION OF FANS.

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INTRODUCTION.

"The fan of a belle is the sceptre of the world"—so wrote a French poet who, in his day, had doubtless many opportunities of observing the power of the fluttering fan in the hands of beauty. Addison has said that "women are armed with fans as men with swords, and sometimes do more execution with them"; and, in an article in the *Spectator*, he describes the academy where the various uses and expressions of the fan are taught, and suggests a routine of drill, in which the pupils are to learn to handle, unfurl, ground, and flutter their fans at the words of command. He adds, "In the flutter of a fan, there is the angry flutter, the modest flutter, the timorous flutter, the confused flutter, the merry flutter, and the amorous flutter." And, speaking of the angry flutter, he says, "I have seen a fan so very angry, that it would have been dangerous for the absent lover who provoked it to have come within the wind of it."

We live in degenerate days, and are more likely to take the definition to be found in Johnson's Dictionary as the correct one, than accept that of the French poet. The language of the fan has gone with the minuet and the clouded cane, and, in this country at least, it is not likely to be revived. The fan, however, is by no means extinct; and ladies, even of this utilitarian age, will do well to remember that in few, if any, adjuncts to their toilets can more elegance and grace be displayed.

In a short article on fans, Mr. Mason says:—"We may not be so skilful as our great-grandmothers of the days of Queen Anne, but much may yet be accomplished by careful

study, combined with frequent practice. In the hands of an adept, the fan, by peculiar movements, can undoubtedly be made to express love, disdain, modesty, hope, fear, and countless other emotions. If any one wishes to see fan-flirtation and fan-telegraphy elaborated into a system, let him reside for awhile in Spain, or in one of the Spanish Colonies of South America. Watch some dark-eyed beauty; why, she is at one and the same time, by the gracious movements of her fan, calming the heat of summer and telegraphing to a friend at the far-away end of the room, 'I shall be very glad to see you at such-and-such an hour to-morrow forenoon.'"

But in the present short introduction to a catalogue, I have less to do with the polite art of fanning than with the fine or decorative art of the fan itself; so shall proceed to put together the few and fragmentary notes I have been able to collect on the subject.

There are now few articles of every day use of more ancient origin than the fan. Wherever mankind existed, and was subjected to the heat of a tropical sun or the closeness of a motionless atmosphere, there some contrivance was sure to be found for imparting the refreshing sensation of coolness by wafting the air against the body. An object which would serve the double purpose of a shade from the rays of the sun, and a fan to create currents of air, must have been a necessity in all times and amidst all the nations of antiquity.

We cannot go further back than the times of the ancient Egyptians, but we have ample proof that the fan was much used and, indeed, highly valued by them. Illustrations frequently occur in the paintings in their tombs; and, speaking on this subject, Sir J. Gardner Wilkinson remarks:—"Nor do the artists omit to notice some of the appliances that contributed to their comforts and those of their guests. Amongst these were precautions taken against the heat of a

southern climate. Their rooms were spacious, and protected against the sun; their gardens abounded in shady avenues of trees, with large tanks of water, and apparently fountains. Water was sprinkled abundantly through the courts, and around the house; and, though they had not adopted all the luxuries of India, they had many contrivances for obtaining coolness during the heat of the day. Attendants, too, waved before them *large feather fans* on certain occasions; and a figure in Dr. Abbott's collection holds in his hand what bears a strong resemblance to one of our European and Chinese fans."

One of the most exalted posts held by the princes and nobles of Egypt was that of Fan-bearer to the King, and it was given with high religious ceremonies. In the bas-reliefs which ornament the hypostyle hall of the Rhamession, are figured the twenty-three sons of Rhamses the Great, each holding in his hand a fan, formed of a long ostrich plume, fixed in an ornamental handle or stick. An inscription over the head of each son gives him the title of "Fan-bearer on the left of the King." The fan was held by the Egyptians as the emblem of happiness and heavenly repose.

The two forms most frequently met with in the paintings and bas-reliefs are those which consist of an upright or slightly curved feather, fixed on the upper part of a handle of moderate length (see No. 1 in catalogue), and those which are composed of straight feathers or leaves, disposed in a semi-circular fashion from a semi-disc or centre piece, fixed on the top of a long staff or reed. The former shape appears in the bas-reliefs of the Rhamession before alluded to, and the latter in the paintings of Beni-Hassan and the Palace of Medinet-Habou, at Thebes.

Fans of large dimensions were generally used as sun-shades, while the smaller ones were used as hand-fans or fly-flaps.

The sculptures in the Assyrian ruins clearly prove that the fan was known and used by the inhabitants. In a bas-relief in the British Museum, Sennacherib is represented with females behind him carrying fans, composed of three palm leaves fixed in a short handle. Numerous other examples might be quoted from the sculptures of Khorsabad and Nineveh, but this is unnecessary in a brief sketch like the present.

In India, the fan has been a necessity from the most remote ages, and has been made from a variety of materials—the leaves of the palm and other trees, of interlaced reeds or rushes, and of the feathers of the peacock and other birds. A fan made from a palm leaf is shown in the present collection (No. 3). The handles of Indian fans were frequently of precious materials and elaborate workmanship. In the collection of the Baroness Salomon de Rothschild is an Indian fan handle of jade, enriched with rubies.

In the present collection is an interesting fan of Indian manufacture (No. 5), which consists of a fringe work of stiff fibre, radiating from a circular disc, in which a loop handle is fashioned. When the fan is to be used the fibrous portion is dipped into perfumed water; and its evaporation, while the fan is in motion, imparts a peculiarly cool and refreshing quality to the air, which otherwise would be dry and heated.

One other description of fan ("*tchaoùnry*"), or what we would be more inclined to call a fly-flap, is that illustrated by two examples in the collection (Nos. 7 and 8). The former example is composed of the tail of the Yak, or Ox of Thibet, mounted in a handle of silver; and the latter is formed of fine filaments of wood, mounted in a richly carved sandal-wood handle, of Burmese workmanship.

The "*tchaoùnry*" is the form of fan which was waved over the heads of Indian Princes, to agitate the air and to disperse insects.

The fan was used in classic times, and several illustrations and records exist of its use by Greeks and Romans.

Of all countries in the world, China and Japan have been most celebrated for the use and manufacture of fans; and it is unquestionably to the latter country that the invention of the folding fan is due. The earliest description of fan used by the Chinese resembled the "*tchaoùnry*" of India; then came every variety of fixed fan, composed of feathers, leaves, and textile fabrics, probably painted or embroidered. The fan, in ancient times, was considered an attribute of rank in China, and was used only by the Emperor, his family, and all the grades of nobles or mandarins, certain rules regulating its construction and decoration, to suit all the classes, from the Emperor downwards. Now-a-days every individual of both sexes uses a fan; men, women, children, nobles, soldiers, priests, and artizans. In the warm weather, says Abel Rémusat,* the host takes his fan as soon as the tea is drunk, and, holding it with both hands and bowing to the company, says—"Thsing-chen" (I invite you to fan yourselves). Each guest immediately takes his fan, and uses it with great modesty and gravity. It is considered a breach of politeness to be without a fan on such an occasion, or to refrain from its use.

Chinese authors very generally acknowledge that the folding fan was the invention of another nation, and fix the date of its introduction into their own at about the middle of the tenth century of our era. There can be little doubt that the invention is due to the Japanese, and was introduced into China by them, or by Chinese who visited the islands.

So far back as we can go in our knowledge of the country, Japan has been the most celebrated place for the manufacture of fans of all descriptions, and at the present day produces annually a greater number of fans than all the other countries of the world put together. Consul Annesley states,

* Mélanges posthumes d'histoire et de littérature.

in his late report on the commerce of the ports of Osaka and Hiogo, that, in the year 1875, three millions of fans were exported from the country. I am informed that nearly a million fans were ordered for the Exhibition at Philadelphia, at an aggregate cost of about £12,000.

In the construction and decoration of paper fans the Japanese are remarkably skilful; and the small price at which a really durable article, tastefully decorated, can be obtained in Japan is astonishing to the European visitor. For the value of our penny a well-finished and artistically-ornamented fixed or folding fan can be procured in any city of the Empire. In this country, even after the several expenses of packing and carriage, and double, or in some cases treble, profits have been provided for, good Japanese fans can be purchased from one to two shillings, and pretty fixed ones at as low a price as threepence.

It will not be out of place here to give some slight idea of the mode of manufacturing these marvellously cheap articles.

In Japan, the bamboo is very largely used in the construction of articles of utility and beauty; and, as might be expected, it enters largely into the fabrication of fans, for which its straight-grained, elastic, and tough nature peculiarly fits it. The *brins** are made from carefully-cut thin splints of bamboo, by a great number of families, who work in their private houses.

The leaves are of different descriptions of native paper, or

* A folding fan is composed of four parts, to which different names are given. The segmental piece of paper, skin, or silk, which forms the greater portion of the fan, and which is folded up, is termed the *leaf*; the inside radiating pieces of wood, ivory, pearl, or metal, which are connected with the leaf, and are jointed together, are termed the *brins*; the outside or flanking portions, which are made, like the *brins*, of either wood, ivory, pearl, or metal, but of much greater strength, are called the *panaches*; and the part which connects the *brins* and *panaches* together, is the handle. Many fans, however, have no handle in this sense, being simply connected with a pin of metal.

of paper covered with silk tissue, decorated by block-printed or hand-painted designs, of which I shall have to say more further on.

After the *leaves* are cut to the required shape, the first process is to fold them accurately into the requisite number of radiating divisions. This is done by placing the *leaves* between oiled papers, creased into perfect form, folding them together, and subjecting them to pressure for a considerable time. When they have taken the set, they are removed from the oiled paper moulds, folded tightly, and placed under heavy weights until required for further operations. Two of the folded pieces which are to form a fan *leaf* are taken, and one is laid, face downwards, on a piece of wood, and well pasted; the *brins* are then accurately laid upon the pasted surface so that each occupies the centre of each alternate radiating division, and, with a brush, the artizan pastes the woodwork which is to be covered with the remaining piece of paper. This he now applies accurately, crease against crease, and, after firmly pressing the entire surface so that it may adhere to the pasted paper, he folds the fan up again, pressing it to see that it takes the proper form.

After several foldings and unfoldings, and sundry pressings where there may be imperfect contact between the papers, the fan, so far completed, is set aside to dry.

The finishing processes consist of trimming the outer edge, applying the outside pieces, or the *panaches*, and riveting the whole together at the handle. The *panaches* are sometimes most tastefully decorated, by incrusted and inlaid work, by carving, or lacquer; but in the cheaper fans they are either of plain bamboo or lacquer of different colours.

Generally speaking, the Japanese fan *leaves* are not so elaborately or richly decorated as those of the Chinese and other nations; for the most part they are covered with some simple and graphically-delineated figure-subject, or with birds

and flowers. The commoner fans have usually contrasts of colour dashed across them, with the moon, the sun, a bird, or a flower, cleverly represented. Landscapes, sometimes expressive of the seasons, are to be seen on both wood and paper fans, painted with considerable force and delicacy. Examples of the last treatment are to be seen in this collection (Nos. 29, 30, 31, and 32). It is to be regretted that there is not a more representative series of Japanese fans exhibited on the present occasion; the series would have been poor indeed had it not been for the kindness of M. Ph. Burty, of Paris, who contributed the remarkable group of war and ceremonial fans (Nos. 85, 86, 87, 88, 89, and 91). These fans are remarkable, on account of their *panaches* being, with one exception, of ancient iron work, inlaid with silver. The *panaches* of fan No. 86 are of cloisonné enamel on bronze.

Chinese fans are usually decorated with rich paintings, and those most commonly known are painted with figures in brilliant colours, with faces of ivory; several good examples of this class of fan are exhibited, amongst which I may draw attention to Nos. 15 and 20.

There is another description of fan, of Chinese manufacture, which may be designated the fan impracticable; and its construction is the result of misapplied ingenuity and misdirected patience. This fan usually consists of thin radiants of ivory, tortoise-shell, sandal-wood, or metallic filigree, perforated to such an extent that the air passes through them instead of being wafted, as in the case of all properly-constructed fans. Nos. 18, 19, 24, and 37 are good specimens of these beautiful but almost useless articles. Feather fans, with *brins* and *panaches* of ivory and shell, elaborately carved, are made in large quantities by the painstaking artists of the Celestial Empire.

The folding fan was introduced into Portugal in the fifteenth century, being brought there from China. It

soon found its way into Spain, France, and Italy, where it appears to have been in general use towards the close of the sixteenth century. In France the fan became a fashionable article of female costume during the reign of Henry III., and in England during the reign of Henry VIII. Mr. Redgrave, in his Introduction to the Catalogue of the Loan Exhibition of Fans at South Kensington Museum, in 1870, remarks: "In England, fans were a female ornament in the reign of Henry VIII., and are said to have been introduced in the preceding reign. Queen Elizabeth wore a fan as part of her sumptuous attire. It was an acceptable present from a courtier; and there is a particular record of the presentation of one to her Majesty on her birthday. In her portrait at Gorhambury, she holds in her hand a small folding fan, and the same may be traced in other contemporary portraits. Twenty-seven fans are enumerated in the inventory of her Majesty's wardrobe, 1660."

The fans first used in England were of the fixed kind, and were composed of feathers, set in a long handle. We are told that the matrons in the reign of Queen Mary used the long handles of their fans for beating their daughters. Later, short-handled feather fans came into fashion, and these were frequently suspended to the waist by a silver or gold chain, as may be observed in numerous old portraits.

The folding fan does not appear to have become common until the reign of Charles I., when the feather fans almost ceased to be used, and a much more elaborate description became fashionable. Some of the fans were entirely formed of precious materials, rich and expensive fabrics, real lace, gold, and jewels being amongst their component parts.

From this time we find that the use of the fan became general throughout Europe; and many celebrated artists devoted a considerable portion of their time to fan painting.

Peter Paul Rubens, during the earlier part of his career, was a fan painter, and other names of note might be mentioned from amongst the list of French, Flemish, and Italian artists.

The manufacture of folding fans was chiefly followed in France, and rapid progress was made by the artists and workmen of that country. During the reign of Louis XIV. very great excellence was arrived at, and fans were produced of the most gorgeous and expensive description. Great ingenuity and manipulative skill were displayed in the carving, piercing, painting, and metallic foiling of the ivory and pearl *brins* and *panaches*; and, although the style of decoration which arose to favour in this period, and which has ever since been known as the "Louis Quatorze," cannot be looked upon as refined or correct in principle, we are bound to admit that, so far as fans are concerned, it was very successful in application. Fine examples of this reign are to be seen in fans Nos. 51, 52, and 70. In the reign of Louis XV., fan manufacture reached its culminating point in France; and, although it is reasonable to suppose that the most expensive and precious fans have been destroyed, during times of disturbance, for the sake of the gold and jewels they contained, and so lost to the artistic world, enough of the less costly and important works still exist to attest the skill of the Parisian artists and *Eventaillistes* of the middle of the eighteenth century. Indeed, one need not go beyond the present collection, which is remarkably rich in specimens of this epoch. When there are so many to admire, I feel that it is invidious to draw special attention to any, but, without admitting that I have selected the most noteworthy, I may mention Nos. 60, 69, 73, 75, and 79. There are several good English fans of this century also exhibited, but it is unnecessary to do more here than recommend them to notice.

Of all the French artists who painted fan *leaves*, Watteau and Boucher are the most famous, and a great number of their works still exist. Fans No. 60, 78, and 79 are said to be by Boucher, and Nos. 57, 58, and 59 are probably painted by Watteau, or after designs by him.

During the eighteenth century a peculiar style of decoration, executed in coloured varnishes, was much used in fan manufacture; this is known in art as "*Vernis Martin.*" Speaking of this, Mr. Redgrave says:—"Martin is reported to have been a coach-painter, in Paris, in the reign of Louis XIV., and was the inventor of the fine varnish which bears his name. He was probably skilful in all the heraldic and artistic decorations then lavished upon carriage panels. He has been described as 'a famous painter and chemist;'—his fame is celebrated in the verse of Voltaire;—and it is evident that he was something more than a mere '*vernisseur*,' as has been supposed. Then, with regard to the fans themselves, though remarkable for their fine varnish, they are far more distinguished by the peculiar beauty and novelty of their ornamentation. While the centre design is usually by a master of the Low Countries, or of the French School, the originality, and (if subordinate, not less artistic) merit of the general tasteful decoration, its exquisite finish, brilliancy, and colour, are surely the work of a master hand; and whose but Martin's, who has given a name to this characteristic art? The number of his works testify that he had pupils or assistants, some of whom probably attempted to continue his peculiar manner; but their imitations, though few, are apparent, failing even in the great merit of the varnish, the secret of which probably died with Martin. Yet fan decoration to this day is not beyond the influence of his original taste."

It would be impossible, in a hasty sketch like the present, written to order, so to speak, and practically on the impulse

of the moment,—to give anything like a clear, connected, or comprehensive account of the origin and development of the fan. Such a task could scarcely be successfully undertaken by one man without unlimited time and peculiar opportunities. I shall therefore leave a large and very interesting field untrodden; I allude to the Historical Fan. For the last two centuries the fan has been an article of every day use, and always an acceptable gift; it has, therefore, been used as the vehicle for conveying political opinions and recording political events; of passing from hand to hand caricatures of important personages, or conveying scandalous hints or information relating to living individuals of note. A complete collection of the common paper *leaved* fans of the eighteenth century, for instance, would practically be a record of the more important events of interest of that period. As a proof of this, I need only direct my readers' attention to many fans in the present Exhibition, and more particularly to the collection of fans of the period of the French Revolution, kindly lent the Club by M. A. de Liesville, of Paris, through the instrumentality of M. Ph. Burty, to whom the best thanks of the Club are due, for his valuable assistance and manifold services in connection with this Exhibition. I have also to acknowledge the very kind and courteous assistance and co-operation of Mr. George Wallis, of South Kensington Museum, and others who are not members of the Club.

In conclusion, I have only to remark that at the present day high-class fan manufacture is almost exclusively confined to Paris, and the *Eventailliste* of that city has, at this hour, no rival. He is a clever general who numbers in the ranks over which he commands, artists of all grades, carvers, gilders, jewellers, enamellers, and workers in metal, ivory, wood, mother-of-pearl, and tortoise-shell. He uses the finest vellums, kid-skins, papers, silks, laces, and embroideries he can procure for money; and he seeks, above all, to obtain

the highest artistic skill to aid him in combining these materials with the work of the carver, the jeweller, and the metal-worker, to produce a unit of perfection and completeness —a Parisian Fan.

G. ASHDOWN AUDSLEY.

CATALOGUE.

CATALOGUE.

1. ANCIENT EGYPTIAN FAN HANDLE. The fan itself was, probably, of feathers, inserted into a piece which was held in the upper portion of the handle.

Committee of Free Public Library.

2. AFRICAN DISC FAN, made of one piece of wood, rudely decorated with devices, burnt in. Manufactured and used by the natives of the West Coast of Africa.

Fred. Holder, Esq.

3. INDIAN FAN, formed from a portion of a palm leaf, ornamented with a border of talc and zig-zag work executed in strips of leaf.

Fred. Holder, Esq.

4. FIGI ISLAND FAN, made of strong interlaced or mat-work of grass. The handle is wound with differently coloured cords, made from fibre.

Fred. Holder, Esq.

5. INDIAN FAN, formed of fibre placed radiating from a centre disc, in the circumference of which a loop handle is fashioned. The disc and handle are gilded and painted in the common Indian style, with small conventional floral devices. When this fan is used, it is either dipped into perfume or water, which imparts an agreeable and refreshing quality to the air it sets in motion.

Fred. Holder, Esq.

6. INDIAN BANNER FAN, made of bright coloured cloth, embroidered with gold and spangled, and having an outer edging of peacocks' feathers. The air is wafted by causing the fan to rapidly revolve round its handle. Modern Bombay work.

Mrs. Thomas Brocklebank.

7. INDIAN TCHAOUNRY, formed of the tail of the Yak or Ox of Thibet, mounted in a handle of silver.

Fred. Holder, Esq.

8. BURMESE TCHAOUNRY, formed of delicate filaments of wood, mounted in an elaborately-carved handle of sandal wood.

Mrs. Thomas Brocklebank.

9. JAPANESE FAN OF CEREMONY, belonging to an officer of the second rank. The *leaf* is of stout paper, painted on one side with a red orb on a gold ground, and on the other side with a gold orb on a scarlet ground. The *brins* and *panaches* are of plain black lacquered wood.

James L. Bowes, Esq.

10. JAPANESE LADY'S FAN, with *leaf* of gilded paper, covered on both sides with flights of birds, most carefully drawn. The *panaches* are of ivory, decorated with insects in incrusted work.

Mrs. James L. Bowes.

11. JAPANESE FAN, with paper *leaf*, printed with diagrams of natural foliage, with their Japanese names. *Brins* and *panaches* of bamboo.

James L. Bowes, Esq.

12. CHINESE FAN, of pierced and carved sandal-wood, highly finished on both sides. The *panaches* are elaborately carved in high relief.

Robert Marquis, Esq.

13. CHINESE FAN, of filigree and enamel, carefully manipulated.

C. W. Hopley, Esq.

14. CHINESE FAN, of pierced and carved ivory, finished on both sides alike. The *panaches* are elaborately carved in high relief.

J. Latham, Esq.

15. CHINESE FAN, of rich design and elaborate workmanship. The *leaf* is of paper, painted on both sides with ceremonial figure-subjects, executed in the most brilliant colours, and with faces of painted ivory. The *brins*, fourteen in number, are of different materials; two are of pierced and carved sandal-wood; two of pierced and carved white ivory; two of tortoise-shell, also pierced and carved; two are of pierced and carved ivory, stained red; three are of filigree and enamel; two of pierced and carved ivory, stained green; and one is of pearl, engraved. The *panaches* are of silver-gilt filigree and enamel.

Mrs. A. Barclay Walker.

16. CHINESE FAN, with *leaf* of paper, painted on both sides with figures, the faces of which are of ivory. The *brins* are of pierced and carved ivory, and the *panaches* are also of ivory, carved in high relief.

Mrs. Weld Blundell.

17. CHINESE FAN, with paper *leaf*, painted with ivory-faced figures on both sides. The *brins* and *panaches* throughout are of black and gold lacquer.

Mrs. G. A. Audsley.

18. CHINESE CIRCULAR FAN, of pierced and carved ivory, most elaborately ornamented with figures, scrollwork, and other conventional designs. The handles are tastefully carved in high relief.

Miss Amy King.

19. CHINESE CIRCULAR FAN, of pierced and carved ivory, richly decorated with numerous figures of warriors and demons. The handles are elaborately carved in high relief.

Miss Amy King.

20. CHINESE FAN, with outer and inner *leaves* of paper, painted on one side with landscapes in medallions, and on the other side with ivory-faced figures. The *brins* and *panaches* are of tortoise-shell.

Mrs. P. H. Rathbone.

21. CHINESE FAN, with *leaf* of paper, decorated on one side with birds and flowers in colours, upon a silver ground, and on the other side with ivory-faced figures. The *brins* and *panaches* are of white mother-of-pearl, carved in low relief.

Mrs. P. H. Rathbone.

22. CHINESE FAN, with *leaf* of paper, decorated with ivory-faced figures on both sides. The *brins* and *panaches* are of black lacquered wood, relieved with ornamentation in flat gold.

Fred. Holder, Esq.

23. CHINESE FAN, of wood, partly decorated with black and gold lacquer, and with large figure-subjects executed in body colours. The border is formed of birds, animals, and flowers, painted in bright colours on the black lacquer groundwork.

Fred. Holder, Esq.

24. CHINESE FAN, of silver gilt filigree, decorated with birds and floral designs, in green, blue, red, and yellow enamel.

J. Maxwell Savage, Esq.

25. JAPANESE FAN, of circular form, made of paper decorated with birds and flowers. The handle is of black lacquered wood, and completely encloses the fan when drawn into it by the tasselled cord.

Mrs. James L. Bowes.

26. CHINESE FAN, formed of boldly marked feathers, with *brins* and *panaches* of carved and pierced ivory.

Mrs. George St. George.

27. CHINESE FAN, with *leaf* of paper, painted with figure-subjects in medallions on one side, and with flowers upon a silver ground on the other. The *brins* are of pierced and carved ivory, and the *panaches* are of ivory, and carved in high relief.

Miss Gaskell.

28. JAPANESE FANS, of red and black lacquered wood, decorated with figures and birds.

James L. Bowes, Esq.

29. JAPANESE FAN, of bamboo, beautifully painted with a snow scene on one side, and on the other with two medallions, containing flowers and insects.

Mrs. James L. Bowes.

30. JAPANESE FAN, of bamboo, companion to the above, painted with a landscape and figures, and with medallions of flowers and insects.

Mrs. James L. Bowes.

31. JAPANESE FAN, of light wood, carefully painted with landscape and figures, in quiet colours.

R. Phené Spiers, Esq.

32. JAPANESE FAN, of wood, companion to the above, and painted in a similar manner, with landscape and figures.

R. Phené Spiers, Esq.

33. CHINESE FAN, formed of white feathers, with *brins* and *panaches* of carved and pierced ivory.

Fred. Holder, Esq.

34. CHINESE FAN, of carved and pierced tortoise-shell.

John Pilkington, Esq.

35. CHINESE FAN, of pierced and carved ivory, decorated with figures in boats.

Mrs. Gibbons.

36. CHINESE FAN, of ivory, richly carved and pierced; decorated with figures and conventional ornamentation.

Mrs. Weld Blundell.

87. CHINESE FAN, of ivory, most beautifully ornamented with diaper work, and medallions in perforated work. A marvellous specimen of human patience and manipulative skill.

Mrs. Weld Blundell.

88. CEYLON FAN, of circular shape, made from the talpot leaf.

Fred. Holder, Esq.

89. CHINESE FAN, of pierced and carved ivory.

Mrs. W. J. Bishop.

40. DUTCH FAN, of pierced horn; the radiants being in the form of arrows.

Mrs. W. J. Bishop.

41. DUTCH FAN, with arrow-shaped radiants of amber-coloured transparent horn.

Miss Brown.

42. ENGLISH FAN, with paper *leaf*, having an engraving of the trial of Warren Hastings. *Brins* and *panaches* of plain wood. Late 18th century.

Julius Franks, Esq.

43. ENGLISH FAN, with paper *leaf*, printed with the art of fortune-telling. *Brins* and *panaches* of plain wood. Early 19th century.

Miss Feakin.

44. ENGLISH FAN, with paper *leaf*, ornamented with engraved portraits of the Prince and Princess of Wales, several humorous figure-subjects, riddles, and an outer border of grotesque faces. *Brins* and *panaches* of plain wood. Late 18th century.

Julius Franks, Esq.

45. ENGLISH FAN, with paper *leaf*, coloured rich brown, and ornamented with small flowers and gold sprays. The *brins* are of carved and perforated ivory, and the *panaches* of plain ivory. 18th century work.

Julius Franks, Esq.

46. FRENCH FAN, with coloured paper mount, decorated with portraits of the brothers of Louis XVI., Prince de Condé, and a border of small oval medallions, containing figures. 18th century work.

Julius Franks, Esq.

47. FRENCH FAN, of pierced cedar wood, decorated on both sides with double sets of medallions containing figures. When the fan is opened towards the right hand, one set shows on each side, and when opened the reverse way, another set shows itself on each side. 18th century manufacture.

Julius Franks, Esq.

48. ENGLISH FAN, with paper *leaf*, printed with a pastoral subject and tinted; the border contains verses of a song. The *brins* are of plain ivory, and the *panaches* are of the same material, rusticated and painted. Date 1788.

Julius Franks, Esq.

49. ITALIAN FAN, with white silk *leaf*, decorated with scrolls and wreaths of flowers in blue; and with three oval medallions containing landscapes, most minutely painted in body colours. The *brins* and *panaches* are of white pearl, pierced and studded with steel.

Fred. Holder, Esq.

50. FRENCH FAN, with vellum *leaf*, quaintly decorated with figure-subjects, oblong medallions containing landscapes, and a powdering of flowers. *Brins* and *panaches* of plain ivory. From the Empress Eugenie Collection.

Anthony Hutton, Esq.

51. FRENCH FAN, of Louis XIV. period, with *leaf* of fine vellum, richly painted with large pastoral subjects, and scroll-work and floral borders. The *brins* are of pearl, pierced and carved so as to form a connected design when the fan is displayed; in the centre is a shield, with a brilliantly-coloured figure-subject, and two other groups of figures are carved on the sides. The general design is

highly characteristic of the period; and is rendered rich and sparkling by the introduction of transparent colours and gold. The *panaches* are also of pearl, carved in high relief, pierced, and coloured.

Anthony Hutton, Esq.

52. FRENCH FAN, of Louis XIV. period, with fine vellum *leaf*, painted on the front with a landscape, in the centre of which are figures of a lady and gipsy; and on the back with a seated female. The *brins* are of ivory, carved, pierced, and decorated with colours and gold. When the fan is displayed the *brins* form a complete design, in the centre of which is a large medallion containing ivory figures upon a mother-of-pearl background. The *panaches* are of ivory, carved, pierced, and backed with pearl, and relieved with colours and gold. From the Empress Eugenie Collection.

Anthony Hutton, Esq.

53. ENGLISH FAN, with paper *leaf*, painted with a mourning subject. The *brins* and *panaches* are of pierced ivory. 18th century work.

Fred. Holder, Esq.

54. ENGLISH FAN, with *leaf* of paper, painted on one face with a landscape, and on the other with a public square, carefully executed in a fine-tempered or body colour. The sides are rather rudely ornamented with conventional floral designs. The *brins* are of ivory, very tastefully carved and pierced with flowing ornament; and the *panaches* are carved in high relief. The *brins*, when closed, display foliage, fruit, and birds, carved in relief on their edges. Date 18th century.

Julius Franks, Esq.

55. SPANISH FAN, with paper *leaf*, painted with Chinese subjects on both sides. The *brins* and *panaches* are of quaintly-carved and pierced ivory. Date 18th century.

Julius Franks, Esq.

56. FRENCH FAN, with *leaf* of cabretille, beautifully painted by Carl Van Loo, with a garden-subject on the front, and with group of children and dog on the back. The *brins* and *panaches* are of pearl, pierced and carved with scroll ornaments. Date 1704–1770.

Mrs. W. Hope.

57. FRENCH FAN, with *leaf* of fine vellum, painted in Watteau style, with large pastoral scenes. The *brins* are of pearl, mounted with silver and silver gilt, pierced and engraved. The *panaches* are also of pearl, foiled with silver and gold. Watteau period.

J. Maxwell Savage, Esq.

58. FRENCH FAN, with *leaf* of fine skin, painted with a figure-subject, the "Golden Age." The *brins* are of ivory, pierced, carved, coloured, gilded, and inlaid with mother-of-pearl. The *panaches* are also of ivory, pierced and carved. Watteau period.

Julius Franks, Esq.

59. FRENCH FAN, with *leaf* of fine vellum, painted with an Arcadian subject, from a design by Watteau. The *brins* are of flat blades of pearl, decorated with figures and Louis XIV. scroll-work in gold foil. The *panaches* are of pearl, carved, pierced, and mounted with silver and gold foils. The ends are pierced and backed with crimson foil. Date 18th century.

Julius Franks, Esq.

60. FRENCH FAN, with *leaf* of paper, beautifully painted in fine tempera, with the subject of the betrothal of Louis XV. with Marie Leczinska. The back of the *leaf* is painted with a pastoral scene. The whole is the work of Boucher, and is rich and harmonious in colour. The *brins* and *panaches* are of white pearl, elaborately ornamented with carved medallions of figures, cupids, portraits, coats of arms, and scroll-work in different coloured gold foils. The fan belonged to Marie, Queen of Louis XV., and is accordingly early 18th century work.

Julius Franks, Esq.

61. ENGLISH FAN, with *leaf* of paper, painted with a Chinese scene, and pierced in imitation of lace. The *brins* are of thin ivory, pierced and carved in low relief; the *panaches* are also of carved and pierced ivory, decorated with figures and flowers. 18th century work.

Julius Franks, Esq.

62. ENGLISH FAN, composed of radiants of two different coloured woods, pierced, and decorated with three medallions in stippled painting. The centre oval medallion contains Jason and Medea vowing constancy before the altar of Diana; and the circular medallions contain two other love subjects. 18th century work.

Julius Franks, Esq.

63. FRENCH FANS, of lace and steel spangles. The *brins* and *panaches* are of ivory, studded with steel.

Julius Franks, Esq.

64. FRENCH FAN, of pierced pear-tree, delicately wrought.

Julius Franks, Esq.

65. FRENCH FAN, with paper *leaf*, quaintly decorated in the radiating divisions, with alternating panels of embossed gold and pedestals, bearing busts and urns, and floral devices executed in colours. The back is painted with delicate sprays of flowers. The *brins* are of ivory, mounted with gold, silver, and coloured foils. The *panaches* are of carved and pierced ivory, backed with pearl, and contain fancy portraits of the Prince and Princess of Orange. Only two of this pattern are said to have been made; and the companion to the present one belonged to the Princess of Orange. 18th century work.

Mrs. Rogge.

66. FRENCH FAN, with *leaf* of silk tissue, decorated with a figure-subject, surrounded with a scroll border of silver, outlined with chain-stitch of gold thread, and spangled. On each side of this centre-piece is a bouquet of flowers, painted in colours, and outlined with gold thread. The *brins* are of

ivory, pierced and enriched with coloured metallic foils. The *panaches* are of pierced ivory, backed with pearl, and mounted with gold and silver foils. 18th century work.

Mrs. Thos. Brocklebank.

67. CHINESE FAN, with paper *leaf*, most probably painted in Holland, or painted in China in imitation of European art. The *brins* are of thin ivory, minutely pierced and carved in low relief. The *panaches* are also of ivory, carved in high relief. 18th century work.

Julius Franks, Esq.

68. FRENCH FAN, with *leaf* of silk tissue and paper, tastefully decorated with a centre musical subject and radiating compartments, containing floral powderings, and zig-zags and scroll-work, in flat, ruffled silver-wire and spangles. The *brins* are of ivory and foil, and the *panaches* are of pierced ivory, backed with mother-of-pearl, and foiled. 18th century work.

Fred. Holder, Esq.

69. FRENCH FAN, with *leaf* of silk, mounted on kid, and painted with a centre subject—Muse Urania, seated on clouds, with the attributes of music and astronomy. In the four side compartments are loves representing the four elements. The remaining decorations consist of flowers and other ornaments executed in colours and spangles. The *brins* are of ivory, very delicately pierced, and mounted with foils of different coloured golds. The *panaches* are also of pierced ivory, enriched with gold and silver foils. Period of Louis XV.

Doctor Piogey.

70. FRENCH FAN, with *leaf* of silk, painted with a Shepherd and Shepherdess in a centre medallion, and with groups of musical instruments at the sides, executed in painting and gold embroidery. The *brins* are of ivory, pierced, carved, and foiled with silver and gold. The *panaches* are of ivory, carved, pierced, and foiled, and fitted with mechanical figures, protected by glass. On one side are two men

sawing a log of wood, and on the other a lady fanning herself. A small pin is placed projecting under the medallions, on pushing which the figures are set in motion. Period, Louis XVI.

Doctor Piogey.

71. JAPANESE FAN, of ivory, painted on both sides, in a rather primitive style, with hunting scenes, pheasants and flowers. This fan is of 17th century work, and is said to have been painted in Japan for a Dutch resident. The case is of Chinese embroidery.

Doctor Piogey.

72. ENGLISH FAN, with *leaf* of silk, minutely painted with three circular medallions, and decorated with borders and floral sprays in colours and spangles. The *brins* are of ivory, pierced and foiled; and the *panaches* are of ivory, pierced and foiled with crimson and green background. 18th century.

Doctor Piogey.

73. FRENCH FAN, with *leaf* of cabretille, beautifully painted by Boucher, with three heads in circular medallions, from which extend garlands of flowers; between the medallions are loves floating on clouds. The colouring throughout is harmonious, and the execution free and masterly. The *brins* and *panaches* are of ivory, pierced, carved and foiled. 18th century.

Doctor Piogey.

74. FRENCH FAN, with *leaf* of fine vellum, painted with a scene from a French comedy, medallions containing children, and graceful festoons of flowers. The *brins* and *panaches* are of mother-of-pearl, pierced and foiled with gold and silver. Period, Louis XV.

Doctor Piogey.

75. FRENCH FAN, with *leaf* of fine vellum, painted with large allegorical subject, in quiet and refined colouring. On the back is painted a seated female in the costume of the period. The *brins* and *panaches* are of ivory, ornamented with

numerous oval medallions, some of which are backed with pearl. The whole are richly foiled and spangled with different coloured metals. Period, Louis XV.

Doctor Piogey.

76. SPANISH FAN, with *leaf* of linen, perforated and sewn with network and gilt spangles. The *brins* and *panaches* are of ivory, pierced, carved, and enriched with gold and silver foils. 18th century work.

Mrs. Booth.

77. ENGLISH FAN, with *leaf* of paper, with engraved scene, crudely coloured. Subject: "Blind Man's Buff." The *brins* and *panaches* are of ivory. 18th century.

Julius Franks, Esq.

78. FRENCH FAN, of lace, silvered and richly spangled with polished steel. The *brins* and *panaches* are of ivory, pierced and studded with steel.

Julius Franks, Esq.

79. FRENCH FAN, with *leaf* of fine skin, painted by Boucher. The entire front is covered with the subject of Adam and Eve in the Garden of Eden, previous to their fall; an angel with attendant "loves" are depicted hovering above the pair; and in the distance Satan, with the serpent, is shown hurrying to tempt them. The back is decorated with a powdering of large flowers. The *brins* are of ivory, minutely studded with silver, and the *panaches* are similarly treated, with the addition of panels of pearl. 18th century work.

Julius Franks, Esq.

80. FRENCH FAN, with *leaf* of fine skin, richly painted on the front with a central allegorical subject, and with amorous scenes in the side compartments. On the back is a large pastoral scene. The colouring throughout is very rich and full toned. The *brins* and *panaches* are beautifully carved in ivory, and, when the fan is displayed, form a connected design, the three principal compartments of which contain figures in relief on a perforated groundwork.

Mrs. Thos. Brocklebank.

81. SPANISH FAN, of silk and net, decorated with spangles. The *brins* and *panaches* are of plain tortoise-shell.

Mrs. W. J. Bishop.

82. SPANISH FAN, of silk and net, decorated with ornaments and spangles. The *brins* and *panaches* are of tortoise-shell, studded with steel.

Miss Brown.

88. SPANISH FAN, with *leaf* of white satin and lace, and decorated with a centre medallion of delicate painting, representing a lady whipping a cupid. The *brins* and *panaches* are of the most beautiful opalesque mother-of-pearl, simply pierced.

Mrs. A. Barclay Walker.

84. FRENCH FAN, with white silk *leaf*, painted with children dressed as flowers, and with large roses. The *brins* and *panaches* are of ivory, the former being pierced, and painted with flowers.

Mrs. P. H. Rathbone.

85. JAPANESE FAN, which belonged to a Commander-in-Chief. The *leaf* is of stout buff paper, covered with silk tissue, painted on the front with a group of figures—The Seven Sages in the Forest of Bamborn—chiefly in Indian ink, and drawn with great spirit; and on the back, with temple, buildings, and foliage. The *brins* are of plain whalebone; but the most interesting and remarkable portions of the fan are the *panaches*, which are of oxidised iron elaborately inlaid with scroll-work and crests in silver. The crests are those of the powerful family of NAI-TO.

M. Ph. Burty, Paris.

86. JAPANESE FAN, with *leaf* of paper covered with silk tissue, and painted in a very bold style, with a grape vine, flowers, and butterfly. The *brins* are of plain bamboo. The *panaches* are of cloisonné enamel on brass, ornamented with diaper, flowers, and birds, in quiet colours on a green ground.

M. Ph. Burty.

87. JAPANESE FAN, which belonged to an officer of high rank. The *leaf* is of stout black paper, painted with the red orb of Japan. The *brins* are of whalebone, and the *panaches* are of oxidised iron, devoid of any decoration, but with an inscription on the inside, stating that they are the work of an armourer, named NAO-MITI, of the government of ZIO-CHOU.

M. Ph. Burty.

88. JAPANESE FAN, with *leaf* of glistening paper, dashed with gold cloud. The *brins* are of bronze, gilded; and the *panaches* are of polished iron, modelled like slips of bamboo, and chased with Japanese lions and flowers. On the inside of one *panache* is an inscription, in inlaid gold, stating that the ironwork was made by U-DA-KANE-SIGNE. This fan belonged to an officer of high rank.

M. Ph. Burty.

89. JAPANESE FAN, with plain *leaf* of buff paper, lined with red on the joints; the *brins* are of whalebone. The *panaches* are of iron oxidised, and decorated with inscribed seals and scroll-work in inlaid silver. This is a perfect specimen of Japanese fan manufacture, and, although of iron, is as light in use as one of bamboo.

M. Ph. Burty.

90. JAPANESE FAN, belonging to an officer of the second rank. The *leaf* is of thick paper, gilded on one side, and painted with a red orb; and varnished with scarlet on the other side, and decorated with a gold orb. The *brins* and *panaches* are of plain black lacquered bamboo.

M. Ph. Burty.

91. JAPANESE FAN, belonging to an officer of high rank. The *leaf* is of stout buff paper, decorated with large scarlet and gold orbs. The *brins* are of whalebone, and the *panaches* are of oxidised iron, minutely beautifully ornamented with crysanthemums and scroll-work in inlaid silver.

M. Ph. Burty.

92. JAPANESE FAN, with paper *leaf*, printed with a view of the Temple of Huttusime, in the province of Aki, celebrated for the singularity of its construction, being entirely built on piles in the water, and for the valuable ancient treasures it contains.

M. Ph. Burty.

93. FRENCH FAN, with paper *leaf*, printed with a rough coloured woodcut, the subject of which is "Innocence Rewarded," an episode in the life of the Count de Cagliostro. The *brins* and *panaches* are of plain wood. Period of Louis XVI.

M. A. de Liesville, Paris.

94. FRENCH FAN, with *leaf* of paper, printed on the front with views representing the ascents of the aeronauts, Charles and Robert, from the Tuileries; and on the reverse side with the song entitled, "Historical Voyage of the Balloon, the Globe." The *brins* and *panaches* are of bone. Period Louis XVI.

M. A. de Liesville.

95. FRENCH FAN, of the Revolution period. The *leaf* is of green paper, with a panel of white, containing a coloured woodcut, representing the king seated on a throne, and assisted by Minerva. M. Necker is presenting the three orders to him. On each side is printed the music and words of a song relating to the subject. The green ground is rudely decorated in gold and colours. The *brins* and *panaches* are of rosewood.

M. A. de Liesville.

96. FRENCH FAN, of the Revolution period. The *leaf* is of green paper, decorated with an oval medallion, containing a representation of the marriage ceremony according to the law, the emblems of love and harmony, and festoons of roses. This was evidently intended as a marriage fan. The *brins* and *panaches* are of plain brown wood.

M. A. de Liesville.

97. FRENCH FAN, of the Revolution period. The *leaf* is of paper, printed on the front with an allegorical subject, Louis XIV. Decreeing the Convocation of the States-general, and on the back with "Chanson sur l'Assemblée des Etats Generaux." The *brins* and *panaches* are of rosewood and bone.

M. A. de Liesville.

98. FRENCH FAN, of the Revolution period, with *leaf* of paper, printed with the taking of the Bastile, and with the words of a song appropriate to the occasion. The *brins* and *panaches* are of plain rosewood.

M. A. de Liesville.

99. FRENCH FAN, of the Revolution period. The *leaf* is of paper, printed with a scene representing the funeral pomp of the clergy of France, who died on the 2nd of November, 1789. On the back is a poem alluding to the subject. The *brins* and *panaches* are of bone.

M. A. de Liesville.

100. FRENCH FAN, of the Revolution period, with *leaf* of paper, with a view of the Siege of Toulon by the Republican army. On the back is the "Marseillaise Hymn" of Rouget de Lille. The *brins* and *panaches* are of rosewood.

M. A. de Liesville.

101. FRENCH FAN, of the Revolution period. The *leaf* is of paper, printed with the assignats of all values. The *brins* and *panaches* are of rosewood and bone.

M. A. de Liesville.

102. FRENCH FAN, of the Revolution period, made of pear-tree, and decorated with medallions, containing a representation of the Fête of the Federation, and portraits of Louis XVI. and La Fayette.

M. A. de Liesville.

103. FRENCH FAN LEAF, of the Revolution period, in silk, printed and painted. The centre medallion represents Robespierre burning Atheism and Fanaticism, and unveiling Truth at the Fête of the Supreme Being. On the sides are portraits, one of La Pelletier, and the other of Marat.

M. A. de Lieuville.

104. ITALIAN FAN LEAF, richly painted in fine tempera.

M. Philippe de Saint Albion, Paris.

105. ITALIAN FAN LEAF, richly painted in fine tempera.

M. Philippe de Saint Albion.

106. JAPANESE FAN, with paper *leaf*, printed on both sides with plans of native treaty ports, and flags of different nations.

G. Ashdown Audsley, Esq.

107. FRENCH FAN, with *leaf* of fine skin, painted on the face with a garden scene, and with scroll-work in gold; and on the back with a pastoral subject. The *brins* and *panaches* are of mother-of-pearl, very massive in treatment, pierced, engraved, and enriched with gold and silver foils.

Mrs. W. P. Gardner.

108. FRENCH FAN, with *leaf* of paper, decorated with a centre medallion, containing Venus, Mercury, and Cupid, painted on a black ground; and with ornamentation, which was originally silver, but now almost completely oxidised. The *brins* and *panaches* are of bone. 18th century work.

Julius Franks, Esq.

109. FRENCH FAN, with *leaf* of fine skin, painted with Boaz and Ruth, fruit, and flowers. The *brins* and *panaches* are of ivory, pierced and engraved. 18th century work.

Julius Franks, Esq.

110. CHINESE FAN, with *leaf* of paper, covered with a landscape and figures, cleverly drawn and coloured. The *brins* and *panaches* are of pearl, which, in their design, bear strong evidence of being copied from Western Art. Probably last century work.

Julius Franks, Esq.

111. FRENCH FAN, with paper *leaf*, richly decorated with a mythological subject, in which Jupiter appears descending on clouds; and on the sides with Chinese subjects and floral ornaments. The *brins* and *panaches* are of ivory, carved, pierced, and painted with figures and flowers.

Mrs. Bennett.

112. FRENCH FAN, with *leaf* of fine vellum, richly painted on the face with the subject of Haman at the feet of Esther, surprised at the banquet of wine; and on the back with a large pastoral subject. The *brins* are of ivory, with medallions of pearl; the whole are pierced, carved, gilded, and coloured as a connected design. The *panaches* are also of ivory, pierced, carved, inlaid with pearl, and relieved with gold and colours. Period, Louis XIV.

Miss Holt.

113. FRENCH FAN, with *leaf* of fine kid skin, beautifully painted, over the entire front, with a figure-subject taken from Guido's Aurora. The drawing and colouring throughout are both delicate and vigorous, and the *leaf* is in perfect preservation. The *brins* and *panaches* are of ivory, elaborately pierced and carved. Louis XV. period.

Mrs. E. Harvey.

114. CHINESE FAN, with paper *leaf*, painted with figure and fruit, chiefly in Indian ink; and pierced in various portions of the radiating divisions. The *brins* and *panaches* are of pearl, engraved.

Mrs. Bennett.

115. FRENCH FAN, with radiants of ivory, very elaborately pierced and carved. In the centre is an oval medallion, with a subject from the Aurora of Guido, painted in brilliant colours.

Miss Clarke.

116. CHINESE FAN, with pierced *leaf* of silvered paper, painted with figures. The *brins* are of bone, and the *panaches* of wood, green varnished over silver leaf, and relieved with roughly-drawn flowers in gold.

E. Fuller, Esq.

117. JAPANESE FAN, with *leaf* of paper covered with silk tissue, and painted on one side with a snow scene, representing Winter, and on the other side with green foliage and birds, representing Summer. The *brins* are of plain bamboo, and the *panaches* are of ivory, beautifully decorated with birds, flowers, and foliage, in incrusted and carved work in colours.

Mrs. P. H. Rathbone.

118. JAPANESE FAN, with *leaf* of paper and tissue, painted on one side with three medallions containing figure-subjects on a gold ground, and on the other side with birds and flowers. The *brins* and *panaches* are of ivory, the last being ornamented with raised gold lacquer and incrusted work.

Mrs. G. A. Audsley.

119. FRENCH FAN, with *leaf* of fine skin, painted with three overlapping medallions, the centre one containing a woman with a tankard, and a man with a long pipe; and the two side ones containing Chinese children at play. The *brins* are of ivory, pierced, carved, painted, and gilded. The *panaches* are of ivory, pierced and carved. 18th century work.

Julius Franks, Esq.

120. FLEMISH FAN, with paper *leaf*, painted with the meeting of Jacob and Rachel. The *brins* and *panaches* are of ivory, pierced and carved. 18th century work.

Julius Franks, Esq.

121. FRENCH FAN, with *leaf* of vellum, painted with the meeting of Boaz and Ruth. The *brins* are of pierced ivory, and the *panaches* are of pierced and carved ivory, with oval medallions of pearl, and hatched with gold. 18th century work.

Julius Franks, Esq.

122. FRENCH FAN, with *leaf* of skin, painted with a classical figure-subject, "The Rape of Helen of Troy." The *brins* are of plain ivory, and the *panaches* are of tortoise-shell.

Julius Franks, Esq.

123. FRENCH FAN STICK, of the period of Louis XV. The *brins* are of mother-of-pearl, pierced, and richly ornamented with gold. The *panaches* are also of pearl, pierced, carved, and gilded.

Julius Franks, Esq.

124. FRENCH FAN STICK, with *brins* and *panaches* of ivory, carved and pierced. 18th century work.

Julius Franks, Esq.

125. ITALIAN FAN LEAF, painted in tempera, with views of ruins and Mount Vesuvius.

Julius Franks, Esq.

126. ITALIAN FAN LEAF, painted with a view of Vesuvius in a state of eruption, and with small water views.

Julius Franks, Esq.

127. FRENCH FAN, printed with a subject in commemoration of the treaty between France and Spain in 1795.

Julius Franks, Esq.

128. FRENCH FAN, with *leaf* of muslin, beautifully decorated with a centre musical subject, and two groups of cupids and emblems of music. The remaining surface is covered with small painted flowers, and designs in gold and silver spangles. The *brins* are of ivory and pearl, most elaborately carved, and enriched with gold and silver foils. The *panaches* are of ivory, pierced, carved, and gilded. This fan is a fine specimen of the fan manufacture of the last century. Date, 1760.

Mrs Geo. Wallis.

129. ITALIAN FAN LEAF, painted in fine tempera on paper, mounted on cardboard.

Henry Clark, Esq.

180. ITALIAN FAN LEAF, painted in fine tempera on paper, mounted on cardboard.

Henry Clark, Esq.

181. ITALIAN FAN LEAF, painted with the Triumph of David, in fine tempera or body colour. The drawing and colouring are both masterly. This has been used as a fan, and, unfortunately, the centre portion of the subject is wanting.

Henry Clark, Esq.

182. ENGLISH FAN LEAF, painted on vellum; designed by Cypriani, and engraved by Bartolozzi. Date, 1779.

George Wallis, Esq.

183. FAN LEAF, painted with a pastoral subject.

Rev. J. C. Wright.

184. FAN LEAF, painted with a mythological subject.

Rev. J. C. Wright.

185. FAN LEAF, painted with the "Rape of the Sabines."

Gustav Busch, Esq.

186. FRENCH FAN, with paper *leaf*, painted in imitation of Chinese Art, and having the flowers and foliage for the most part executed in applied straw of different colours. The *brins* are of ivory, most exquisitely pierced and carved, and forming, when displayed, a connected design. In the centre compartment is a seated female figure, with a *fleur-de-lis* sceptre in her hand, supposed to represent Marie Leczinska, Queen of Louis XV. The whole of the ornament surrounding this figure is graceful and free, and is executed with marvellous delicacy. The *panaches* are also of ivory, pierced and carved in the most careful manner. Period of Louis XV.

Julius Franks, Esq.

187. FRENCH FAN, with *leaf* of paper, painted on both sides with garden scenes. The *brins* and *panaches* are of ivory, tastefully carved in low relief. 18th century work.

Julius Franks, Esq.

138. CHINESE FAN, with paper *leaf*. The *brins* are of ivory, most beautifully pierced with medallions and diaper patterns. The *panaches* are of ivory, carved with trees and flowers.

Julius Franks, Esq.

139. ENGLISH FAN, with *leaf* of paper, printed with collection of heraldic devices. The *brins* and *panaches* are of plain ivory.

Julius Franks, Esq.

140. JAPANESE CHASSE-MOUCHE, with flap of strips of tough paper, suspended from a lacquered handle, mounted with bronze. This originally belonged to a Japanese General, and used only while on horseback.

James L. Bowes, Esq.

141. FRENCH FAN, of rainbow tortoise-shell of the most beautiful and rare description, pierced, engraved, and gilded.

David Malcomson, Esq.

142. FRENCH FAN, with paper *leaf*, printed and coloured. The *brins* and *panaches* are of white pearl, treated in a very massive style.

Mrs. Alfred McKinnell.

143. CHINESE FAN, of sandal-wood, very elaborately pierced, and carved alike on both sides.

Mrs. Alfred McKinnell.

144. FRENCH FAN, with radiants of tortoise-shell, and *panaches* of gold, enamel, and jewels.

Mrs. Alfred McKinnell.

145. SPANISH FAN, with paper *leaf*, printed and coloured. The *brins* and *panaches* are of pear-tree, pierced and studded with steel.

Mrs. W. P. Gardner.

146. CHINESE FAN, with radiants of wood, lacquered, and elaborately decorated with flat gold and silver painting.

Mrs. W. P. Gardner.

147. CHINESE FAN, with *leaf* of paper, covered on both sides with large figure-subjects. The faces of the figures are in ivory, and their dresses are of silk tissues, applied and partly painted upon. The *brins* are fourteen in number, and of different materials; two are of white ivory, pierced and carved; two of silver filigree and enamel; two are of scarlet ivory, pierced and carved; two of tortoise-shell, treated in a similar way; two are of white pearl, engraved; and two are of gilt filigree and enamel. The *panaches* are of gilt filigree, and with four silver filigree dragons in relief.

R. W. Edis, Esq., F.S.A.

148. CHINESE FAN, of white and peacocks' feathers. The *brins* and *panaches* are of pierced and carved tortoise-shell.

Robt. E. Graves, Esq.

149. CHINESE FAN, of white and peacocks' feathers. The *brins* and *panaches* are of ivory, pierced and carved.

Robt. E. Graves, Esq.

150. SPANISH FAN, with *leaf* of fine silk, painted with figure-subject and flowers, and spangled with steel. The *brins* and *panaches* are of ivory, pierced, and studded with steel.

John Elliott, Esq.

151. MALTESE FAN, with *leaf* of silk, painted with children. *Brins* and *panaches* of ivory, pierced and carved.

Richard Winsloe, Esq.

152. SPANISH FAN, with satin *leaf*, painted with figures. The *brins* and *panaches* are of ivory, pierced and incised.

Richard Winsloe, Esq.

153. CHINESE FAN, of ivory, delicately pierced, and carved with medallions and flowers.

R. H. Soden Smith, Esq.

154. CHINESE FAN, of ivory, pierced, and richly carved with figures and dragons.

Mrs. George Wallis.

155. CHINESE FAN, in silver filigree, and decorated with medallion and conventional scroll-work in enamel.

Miss Blanche Samuel.

156. PAIR OF CHINESE FANS, decorated with figures, bird, and foliage, in silk embroidery, on their fronts; and with birds, insects, and foliage on their reverse sides, executed in king-fishers' feathers, in high relief, upon a gold ground.

Walter Macgregor, Esq.

157. PAIR OF CHINESE FANS, of silk, mounted in lacquered wood frames, and richly embroidered with peacocks, golden pheasants, foliage, and flowers, in brilliant coloured silks. Finished alike on both sides.

Mrs. Holbrook Gaskell.

158. ENGLISH FAN, with radiants of wood, painted with the Four Seasons and the months of the year.

B. H. Grindley, Esq.

159. ENGLISH FAN, with radiants of ivory, painted with views illustrative of a cruise in the Mediterranean.

B. H. Grindley, Esq.

160. ENGLISH FAN, with radiants of ivory, painted with views of Liverpool and neighbourhood.

J. A. Picton, Esq., F.S.A.

161. ENGLISH FAN, with radiants of ivory, painted with the "Language of Roses."

Wm. Lowes Rushton, Esq.

162. ENGLISH FAN, with radiants of ivory, painted with the "Career of the Ship."

Mrs. P. H. Rathbone.

163. ENGLISH FAN, with radiants of ivory, painted with the seasons and months of the year.

Mrs. Walter Child Clark.

164. ENGLISH FAN, with radiants of ivory, painted with the Sports of Old England. This and the six preceding fans are painted by A. Durer Lucas.

A Durer Lucas, Esq.

165. JAPANESE FANS, made of paper and bamboo, and quaintly decorated.

James L. Bowes, Esq.

166. BRAZILIAN FANS, formed of scarlet and white feathers.

J. Latham, Esq.

167. BRAZILIAN FANS, formed of white feathers, with centres of feather and beetle-back flowers.

Mrs. Holbrook Gaskell.

168. BRAZILIAN FANS, formed of down feathers, with humming birds.

Mrs. Muir Dowie.

169. BRAZILIAN FANS, formed of scarlet and white feathers, with humming bird.

Mrs. Muir Dowie.

170. BRAZILIAN FANS, formed of pink and scarlet feathers, with feather-flowers and humming birds.

Mrs. Harry S. Samuel.

171. BRAZILIAN FANS, formed of white and scarlet feathers, with feather-flowers, beetles, and humming birds.

Miss Blanche Samuel.

172. BRAZILIAN FANS, formed of the feathers of the scarlet flamingo and Brazilian grey hawk, ornamented with the swallow-tailed humming bird, and flowers of beetle wings.

Mrs. Alfred McKinnell.

173. ENGLISH FANS, formed of peacocks' feathers.

Pembroke Jones, Esq.

174. JAPANESE FAN, with paper *leaf*, painted with floral decorations, in three bands of gold and colours.

Miss Mottram.

175. ITALIAN FAN LEAF, of paper, painted with the classical subject, "Vulcan forging the arms of Mars under the direction of Venus." Probably 18th century work.

Julius Franks, Esq.

176. TWO DESIGNS for fans, painted on Muslin.

Miss Spiers.

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